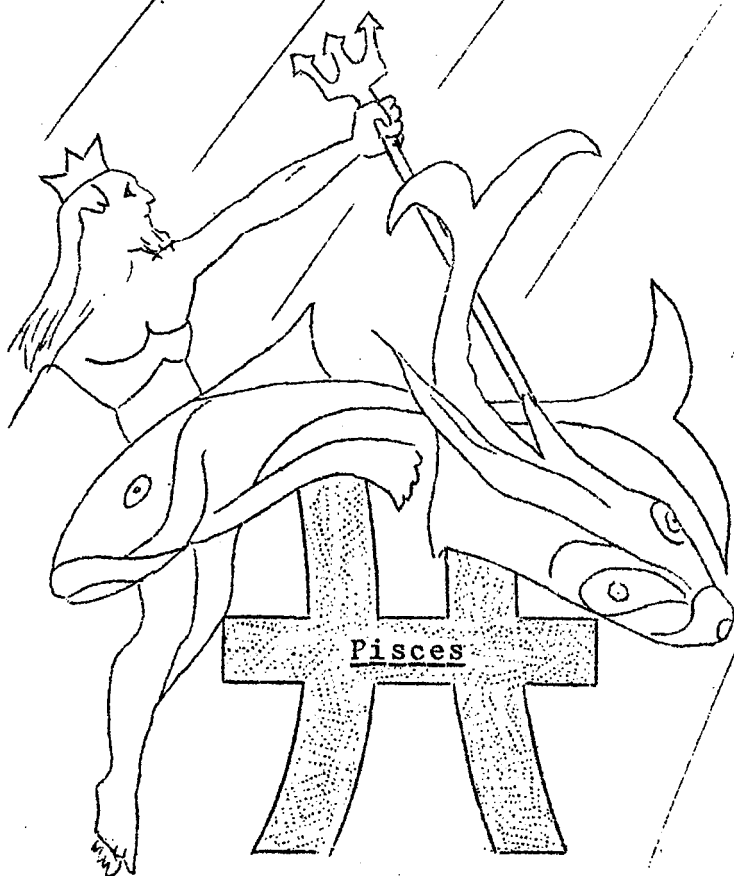
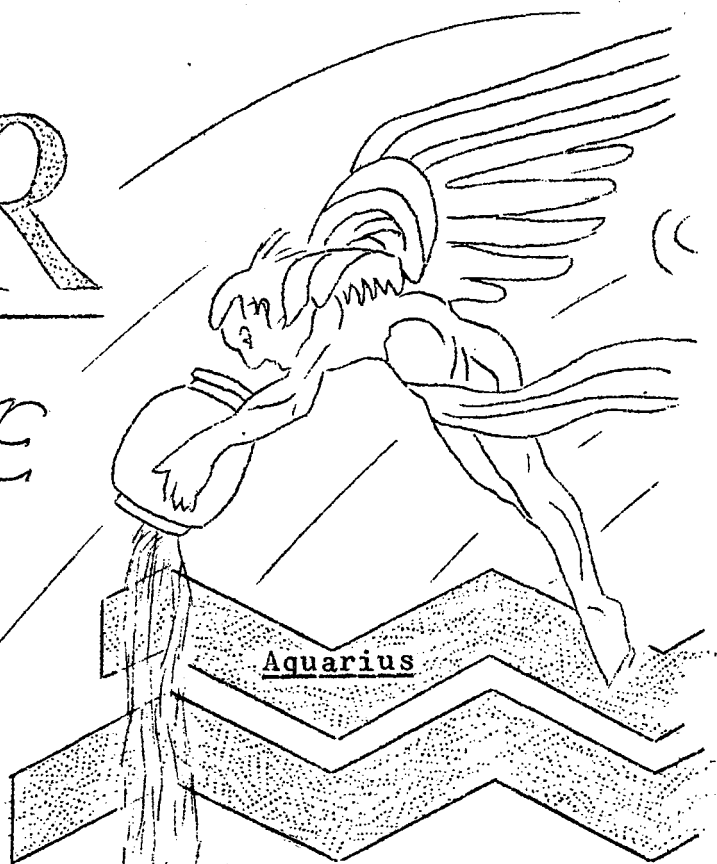


COLOR

The BRIDGE
to the
NEW AGE



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COLOR, the Bridge to the New Age!

By Riley Crabb, Director
Borderland Sciences Research Associates

of
Color is a function/space -- as sound or music is a function of time! Time captures space, confines it, measures it. This has been one of the outstanding characteristics of our civilization, measuring, one of the functions of the forebrain, the concrete mind. Our supreme art form has been music, epitomized in the Bach Fugue.

Now, in the 1960s, we are in a transition period between the old epoch, the Piscean Age, and the New Age dominated by the sign Aquarius. We also are calling this the Space Age. As our rocketry releases us from the confines of the planet, so will our consciousness be released from the confines of our concrete mind. People who respond to this new Cosmic influence will find their thinking shifting from the concrete to the abstract. Ideals will become realities because people will perceive them directly.

Our machines, the automobile and the airplane, have helped us to conquer time by moving us rapidly in one direction or another in a generally horizontal direction. The vertical movement away from the planet, by rocket and later by anti-gravity equipment, will help us to conquer space, thus adding another dimension to consciousness, call it the 4th Dimension if you will.

This is where color comes in. Surely you have noticed this New Age difference in motion pictures. It becomes painfully obvious in a double-bill program where one feature picture is black-and-white, and the other is in color. You look into the screen when color is shown. It has depth, space. But the black-and-white film is flat, two-dimensional. For some types of movies this is desirable because the illusion is more complete. This is even more true of television commercials. In B&W the ridiculous claims of the advertisers take on an illusion of truth. With color TV the advertisers have discovered that they cant get away with phony claims.

It is highly significant that one of the greatest creative talents in America today has shifted television networks because of color. This year, 1961, Walt Disney has left the CBS network and moved to NBC mainly for one reason, the freedom to express in color. He has used color film for years. He must have changed networks because he could no longer stand to see the artistic integrity of his work crippled by having one dimension taken away from it, confined in the two-dimensional plane of the old age.

The increased use of color, the deliberate use of color, especially moving color, is going to help unfold the New Consciousness of the New Age within us. I intend to make increasing use of moving color in my

lectures. I believe this will make people more receptive to the ideas I am presenting. I also want them to be aware of the effect of color on their consciousness. The great teachers of mankind have always said that invisible worlds of sound and color move about us. The electronic equipment of modern science has confirmed this. The next step is to make men and women more aware of these invisible worlds of sound and color, so their beauty enhances our lives.

THE COMING UNION OF SCIENCE AND RELIGION

The living color of the invisible worlds has long been known to the trained clairvoyant. As science demonstrates the reality of this living color it will no longer be able to exclude the world of spirit from its field of research, as it has in the past. Then all will recognize the absolute reality of moral force. This is what the New Age calls for, an understanding of the basic nature of the Universe, moral!

Moving color will help teach us that imagination is an instrument of knowledge. The great German philosopher-scientist, Goethe, knew this. Moving color will help us to reach into hitherto inaccessible areas of the Mind. As Maulsby Kimball puts it, "It is a way of entering into an objective spiritual experience." And he reminds us of the instructions of the great German occultist, Rudolph Steiner, concerning the development of spiritual cognition, the three faculties of "Imagination, Inspiration and Intuition". Maulsby urges anyone "seeking the emerging spirituality of the future as the basis for creative life" to study the work of Steiner.

The Renaissance was an intellectual turning point for man. Among other things artists developed the techniques of perspective drawing, a way of portraying objective life as it was actually seen. Art has been undergoing another revolution in modern times as the artist turned away from the objective world into the subjective. "Modern art actually gives us an image of humanity crossing the threshold", pushing from the visible into the invisible worlds. Because the way from the visible to the invisible leads through the jungle of the emotions, much of today's abstract art reveals the animal passions, the "obsessive beasts" of the subconscious -- of the artist and of the world around him. The "lower forces of the psyche" have to be released, sublimated, before we can move on to the higher levels of consciousness for the spiritual experience we crave.

We cannot avoid this, this "crossing of the threshold"; nor can we avoid the "dweller on the threshold" who awaits us there; for he is our own creation. But cross the threshold we must to get into the New Age because without a new spiritual experience to bless and enrich us we are doomed. Yesterday's solutions will not solve today's problems. We can choose the way in which we meet the "dweller" if we move ahead of the pressures of the change from old to new, rather than wait for it to push us protesting along. One of these ways is the deliberate use of color, of music, and of incense or perfume to harmoniously accelerate the unfolding of the New Consciousness within us.

Color can give us an intuitive glimpse into the true nature of life.

The New Age will give us a truer "perception of reality with color as its organ." The soul experiences with color in the invisible world will have to be made objective. Some artists who have broken through the psychic jungles and on into the realm of spirit are beginning to portray these ethereal realms now. But we come closer to the reality of these invisible realms when we cause brilliant colors to flow and move in rhythmic patterns across a spacious screen. In this way we free the imagination from the fixed forms of the physical world and give it some glimpse of the glories of the world of spirit. And color, when approached from the viewpoint of our Higher Selves, is very different from the subjective role assigned to it by science. The movement and Light of the Divine in us manifests itself in our objective, physical world as beauty, order and harmony.

PAINTING WITH LIGHT

"In working with a liquid color and then bringing color from its more fluid form to its more solid state, the artist reflects that which spirit itself passes through in entering into matter," says Maulsby. "Spiritual impressions arise in subtle innerness and can be brought into tangible form. As the artist develops control of his language and the ability to embody the spirit, his expression will range from the poetic and shimmering, through the full range of the dramatic, to expressions of apocalyptic power. He will learn to do this with a vigor of pure color -- to paint with light rather than substance."

What Maulsby says of the New Age artist applies equally well, perhaps even more so, to men who have developed mobile color projectors. I am thinking here of Claude Bragdon, of Wilfred and his "Clavilux", of Cecil Stokes and his "Auroratone", and of Maurice Wetzels "Colorobot". This is the gadget I use for creating Color Symphonies. Here I paint with living light the "drama of the human spirit". My canvas is a simple white screen on which I create "the experience of the human being in relation to the cosmos." Light is the element by which I hope to spiritualize my audience and bring an inner illumination with the ever-moving, ever-changing forms flowing across the screen. Many people have told me they see this moving color as a multi-dimensional form in front of the screen and having its own inner radiance! For these people, and for the duration of that experience, I feel that I have succeeded in building a bridge into the New Age. They have seen Creation at work "unfolding an unending and expanding series of transformations."

Steiner spoke of color as "spirituality moving through form". As living color approaches, shines forth, blends and dissolves on the screen there is a mutual response in the audience and New Age qualities unfold within them.

"One might say," Maulsby writes, "that color puts form into cosmic connection and endows it with a soul. A penetration into the deeper nature of each color brings experience of an intrinsic activity arising from the nature of each color. Each color has its own being -- its inner laws and essential activity. In a true inner search a new kind of perspective arises: the perspective of the soul."

The Maulsby references are from his article "Spirit in Art" from Vol. II, No. 1 of "Triad" Magazine, devoted to the unity of Beauty, Ethics and Science, \$1.00 a copy, Box 1356, Greenwich, Connecticut. Mr. Maulsby is former director of Bryn Mawr Art Center and has prepared a traveling art exhibit of paintings which he believes represent the spiritual break-through of modern art.

CLAUDE BRAGDON ON COLOUR MUSIC

Bragdon was a noted architect, stage designer and philosophical writer of the early 1900s. He writes extensively of his attempts to develop color music, or mobile color, as an independent art form in Chapter XIV of his autobiography, "More Lives Than One". He defines colour-music as "the organization of colour and light into an emotional language, just as music is sound thus organized."

He believe that one of the earliest of the color-music machines was Bainbridge Bishop's color organ, on display for years at P.T. Barnum's Museum in New York City. Bishop's machine was a regular organ with a ground-glass panel above it. The light source was daylight from a window, admitted to the back of the organ through colored glass. Each color was controlled through a shutter which opened and shut as the organ keys were pressed. This light, as Bragdon describes it, was "reflected and diffused on a white screen behind the ground-glass panel and on the panel itself, produced colours softly shaded into the neutral tint of the glass." The volume or intensity of the light could be controlled by the organist. Bragdon says the organist had pedal control of the colors so that the color keynote could change according to key changes in the music.

A London artist named A.W. Rimington gave color-music concerts on a combination machine using a subdivided spectrum and a musical scale of twelve semitones. Electricity was available to Rimington and he projected his color-music onto a screen.

Bragdon's first attempts at producing color-music were from a musical score upon an organ keyboard, but being a creative artist he eventually decided that this was not the way to do it. "Every art should progress from its own beginnings and develop in its own characteristic way. Each is unique and singular, and in this singularity dwells its most thrilling appeal. Any arbitrary translation of such a highly complex and kinetic art as music into a correspondent mobile colour expression could scarcely be satisfactory or successful.

"Music unfolds in time. Time implies succession. Colour-music unfolds in space, and space implies simultaneity. If there be a workable correlation between music and mobile colour it should be sought, therefore, rather in the domain of harmony, which involves simultaneity, than in melody, which is succession. . . calmness, serenity, seem somehow of the very nature of light, while sound seems more related to movement and passion. Music is seeking -- light is finding."

Eventually Bragdon developed, but never finished, a machine which

in his words resembled "a great cathedral rose window the colours of which underwent changes at the will of the operator analogous to a succession of musical chords, with modulations from one into another."

Leopold Stokowski visited Bragdon's home town, Rochester, New York about this time and Claude invited him to see a demonstration of mobile color. The great conductor was too busy with rehearsals but he did observe that "in light there was probably an art even greater than music, for the reason that light was a more marvellous medium than sound."

Bragdon was so dissatisfied with this color organ that he junked it and began all over again with an improved version, built with the help of carpenters and electricians, in a hayloft over a livery stable. In the midst of a very busy business and social life he could only perfect this machine late at night. . . "after the other members of my household had gone to bed, I would seek out that alley door behind the Lyceum Theatre and steal up the two dark flights of stairs with the aid of a pocket flashlight, eagerly as a lover going secretly to keep a tryst. All alone in the cavernous spaces of that enormous hayloft, I would seat myself at the keyboard of my instrument and conjure out of the darkness forms and colours of such beauty that I often lost all sense of where I was. From this experience I came to realize how Michelangelo may have felt while at work on his prophets and sibyls high up in the great vault of the Sistine ceiling, alone with beauty of his own creating. This order of activity, pursued in loneliness, has its special isolation, fascination, revelation -- for at times I was visited by a kind of exaltation which makes those nights forever memorable."

This was too expensive for Bragdon eventually and it, too, was inadequate for what he was trying to do with moving color; so this machine was junked. Later on he found two others interested in this new art form, Van Deering Perrine, a painter, and Thomas Wilfred, a musician and technician. They dreamed of a nation-wide, perhaps world-wide, "organization of those interested in any active way in light as a medium of emotional expression"; they even interested a Long Island millionaire, Kirkpatrick Brice, in constructing a true, color concert hall on his Huntington estate. There was also a well equipped laboratory and workshop. As soon as this was completed Wilfred moved in and went to work. Bragdon says Wilfred was a skilled technician with clear-cut ideas of what he wanted to do with color and how to do it; so he went ahead and constructed his "Clavliux" and soon was "giving mobile-color recitals throughout the country, a field in which he has no competitors."

COLOR SIGNIFICANCE AND OUR RESPONSE

After Wilfred had gone off on his own tangent Bragdon decided to do some basic research on "those instinctive emotional reactions to colour and light common to everyone." Some data had been accumulated over the preceding years, enough to indicate that pure colors were preferable to tints and shades, and reds and blues were favorites, probably because they were basic. Red is warm; blue is cold. He also found that the colors of the spectrum naturally divide themselves into

three groups, one group for each of what Bragdon calls the true primaries, red, green and blue. The first group occupies what he calls the thermal end of the color spectrum. They are the lowest in vibratory rate, red, orange and yellow. The intermediate group is yellow-green, green and green-blue. The electric colors, those that have the highest and coldest rate of vibration are blue, indigo and violet. He also identifies these three groups by the way they affect consciousness, the first group being stimulating, the second tranquilizing, and the third subduing.

"This was confirmed by my own experience in the theatre," writes Bragdon, "where I observed that the colour-quality of the light affected audiences in so definite a way as to be detectable. Blue light induces moods mystic or melancholy; it is unsuitable for comedy scenes. Amber, on the other hand is both cheerful and tranquilizing. Red light is stimulating, exciting -- even irritating. It is astonishing to what extent the lighting of a scene can enhance or impair its effectiveness without the spectator being aware, because he himself is affected."

Bragdon names some color researchers whose findings impressed him, perhaps because their conclusions coincided with his own. He mentions Charles E. Vaturin, Beatrice Irwin, and especially Delsarte and his book the "Art of Expression". In this Delsarte reveals man's triune nature, identifying it with the three general regions of his body and with the three primary colors. "The legs and loins represent the physical nature -- the will in the Schopenhauerean sense -- the torso the emotional nature, and the head the intellectual and spiritual. In the torso, similarly, the genital and digestive region would correspond to the physical nature, the solar plexus region to the emotional, and the lungs and breast to the intellectual and spiritual. Dealing with the spectrum in similar fashion, attributing to each one of its main divisions a like meaning, influence or function, it is evident that the red end, lowest in vibratory rate, would correspond with man's physical nature. (proverbially the most sluggish); the middle or green section with the emotional and the blue end, containing the colours of highest vibration, would have relation to the mind and spirit."

Clairvoyant research of the human aura by C.W. Leadbeater and Dorä Van Gelder of the Theosophical Society has tended to verify this upper and lower division. The dark, muddy colors of the passions are generally in the lowest part of the aura; the bright, light colors are near the top of the aura. The color charts in Leadbeater's book, "Man and His Bodies", indicate this.

CREATING THE NEW ART FORM

With these general principles in mind and with his previous experience in mobile color, Bragdon felt ready to create a new emotional language, with the addition of another element, abstract form. Brilliant, flowing colors are not enough; they should have form as well but "only such as are abstract seem suitable, for the reason that all other kinds are associated with that world of concreteness from the tyranny of which this art -- like music -- should be an agent of liberation."

Bragdon's new goal was nothing less than an organic unity of color, music and form, all abstract, all flowing out of and into one another. And there should be no frame confining this, with the color rising spontaneously out of the "womb of darkness, with sound there, and abstract geometrical or flower-like forms, mingling, waxing and waning, moving in synchronization with the music, whatever its mood." Mobile color he had already mastered, enough. The music would be chosen from the classics. The forms?

"Music is mathematics made audible; the ideal solution would therefore be to make mathematics visible as well. How was this possible? I had already discovered a way in my search for that new ornamental mode named by me 'Projective Ornament'. In magic lines derived from magic squares, and in the rich field of geometry in four dimensions, I had uncovered such a wealth of strange beauty that I need never be at a loss. . . ."

From his own experience Bragdon knew that a color-machine by itself, regardless of how ingeniously built and operated, would never be completely satisfactory. I can agree with this from my own at present limited experience with the Colorobot combined with good music. It has its limitations and could never a full evening's program by itself, not without boring over half the audience. Bragdon characterized a color machine as a trick device whose novelty would soon wear off, except perhaps to the artist or the devotee who becomes ecstatic at the sight of moving, flowing color.

Bragdon saw clearly that color-music should "be infinite in every one of its three dimensions: colour, form and mobility -- nothing less would satisfy for long." The answer to this in his estimation was sound and color film. As a creative artist he saw that a great piece of music, say Beethoven's Moonlight Sonata, should be interpreted in abstract form and color by the artist, a separate painting or drawing for each chord, the drawings carefully synchronized with the music, and the whole carefully recorded on film, the animated cartoon technique. The abstract forms would express the melody; the blending of color would represent the harmony -- "two related and contrasted elements Yang and Yin, masculine and feminine".

ANIMATED CARTOON TECHNIQUE

Bragdon went to a movie cartoon studio to learn the production problems, and realized immediately that the artistic masterpieces he visualized would require technical help beyond his abilities and one number would require thousands of drawings for which he had no time. The money outlay was way beyond anything he had so far spent. Nevertheless, with a recording of the Sonata, a piano score, and using Wilson's Ophthalmic Color Scale, he worked out the basic colors for Beethoven's masterpiece and sketched out a basic drawing for each measure of music, some 200 drawings in all. This was as far as he could go alone. The next thing to do was to interest one of the motion picture firms in the project, to the extent of financing it, with himself as the producer of the sound and color film. He made the circuit, presented his idea, and got nowhere. Only three of all he talked to expres-

sed interest but none was in a position where he could say, "Yes, we'll invest the money." Bragdon was glad he got a "glimpse into the inside workings of that gigantic escape-mechanism for the million. I found there no vision, no imagination, no idealism, but only a beaver-like competence to do some familiar thing well."

There is one creative artist in the American motion picture industry who had the heart, the technical skill, and the organization to bring Bragdon's idea to maturity. That artist is, of course, Walt Disney; and "Fantasia" was the result. I don't know if Mr. Disney knew Mr. Bragdon, or he was familiar with the above passages from Bragdon's autobiography; but the fact that Disney didn't push on with more sound and color films of the Fantasia type seems to confirm Bragdon's conclusion, "colour-music as an independent art would be too feeble a thing to stand alone during its incubatory stages, but would need to be reinforced by something else, the most obvious being the drama or the dance."

So he took the Moonlight Sonata and Beethoven's brief and abortive love affair with Countess Giulietta Giuccardi as the basis for a color-music-drama, the script and description of which are at the back of the book "More Lives Than One". Bragdon called it "The Immortal Beloved" and at the time of that writing, 1938, it had never been produced. Here is Wilson's chromatic color scale, used in setting the colors for the music, compared with the Rosicrucian AMORC color-music scale:

<u>Wilson</u>	<u>Chromatic Scale</u>	<u>AMORC</u>
Purple	C	Yellow-Green
Purple Red	C#, D Flat	Green
Red	D	Green-Blue
Red-Orange	D#, E Flat	Blue
Orange	E	Blue-Violet
Yellow	F	Violet
Yellow-Green	F#, G Flat	Violet-Red
Green	G	Deep Red
Green-Blue	G#, A Flat	Red
Blue	A	Red-Orange
Blue-Violet	A#, B Flat	Orange
Violet	B, C Flat	Yellow

How do I reconcile the differences between the two systems? I don't. If you want to try converting your own favorite musical composition into corresponding colors you are going to have to choose the system which appeals to you. As long as the "authorities" disagree on the correspondence between note and color, any choice of system will have to be arbitrary. This is why, at present, I prefer the Colorobot for musical-color interpretation. I choose the colors which I feel best portray the ideas in the music. Here the artist in me triumphs over the technician.

But if you insist on putting a little contact switch under each key of your piano or organ, and of having that little switch or contact turn on a colored light each time the key is pressed, one of the above scales will serve as a guide. The colors merely repeat themselves for the higher and lower octaves, but you can give them variety by shading

the colors of the lower octaves, and using tints for the colors of the higher octaves.

CECIL STOKES AND HIS "AURORATONE"

One mobile color inventor who flashed brightly on the California horizon in the 1940s was an Englishman-turned-American, Cecil Stokes. There is more than one story current as to how he became interested in moving color and its beneficial effects on human consciousness. The cause apparently was nervous strain from overwork in New York and the resulting need for a Florida vacation. Idly afloat one sunset in Biscayne Bay off Miami he found that the orange and red sunlight, curled into beautifully moving abstract patterns on the gently swelling waters, produced the very sense of well-being for which he had come to Florida! It may be that sweet music on a nearby radio heightened the effect. Anyhow, he came north determined to find a way of reproducing mechanically and at will, the effect he had found in nature, and he sacrificed everything he had in the research which finally developed the "Auroratone". And in Hollywood he found the combination of technical skill, artistic talent, financial backing and the market for the magnificent music-color films he produced. Stokes wasn't particularly interested in giving solo performances across the country as did Wilfred; rather did he prefer to produce a packaged product which could be delivered to a theater for entertainment or to a hospital for therapy. And that was the kiss of death.

Cecil Stokes was one of the pioneers of the New Age. I haven't seen any of his filmed productions; but I've talked to several who saw the combination of moving color and the voice of John Charles Thomas singing "The Lord's Prayer"; and they say it was one of the most moving things they had ever seen and heard. He found a combination which actually opened a higher level of consciousness among some of the viewers. The results, in the form of instant healing, promised knifeless, drugless surgery, and thus posed an immediate threat to organized medicine and the drug industry.

The potency of the Stokes Auroratone is revealed in quotations from this thankful letter of a lady who attended one of the concerts years ago. This is in the chapter on New Age Color-Music in the book "Healing and Regeneration Through Color" by Corinne Heline.

"Four years ago I was taken ill with severe pains in my left breast, which condition was definitely diagnosed by the doctors as cancer of the left breast. These doctors suggested that I take radium treatments, but as I had heard of many others who had taken such treatments without encouraging results, I did not take them myself.

"On this memorable afternoon in question, I sat listening to beautiful music and watching the entrancing colors weave themselves into indescribable patterns. As the color recital continued, I became dimly conscious that something was happening inside my body, particularly in the region of my stomach and left side. Then, at the presentation of The Lord's Prayer, as sung by John Charles Thomas to the beautiful music

written by Albert Hay Mallotte, I suddenly became aware that I was actually a completely healed woman.

"I went to the doctors for an examination after this amazing experience, and they were puzzled to find that the cancerous lump which had filled my left breast had entirely disappeared. This was not the only miracle which took place on that afternoon two years ago. For some time I had been the victim of severe painful spasms of the intestines, and I also suffered from a bad eye condition. Both of these afflictions cleared up at the same time as the cancer. That joyful experience took place two years ago and I have had no sign of any return of any of the conditions since that time."

Mrs. Heline also writes of a report on an Auroratone concert given at the Los Angeles County General Hospital. Here again the results were too good -- for those who profit from the sick industry.

"The large auditorium was cleared of all chairs and the patients were wheeled in. Some of them could not raise their heads and nurses had to put extra pillows under their heads so that they could see the screen which was hung high up near the ceiling. The reaction was tremendous. Many of them cried for happiness and the chorus of "God bless you!" was general. The hospital chaplain reported the following day that all of the patients said they slept soundly and many added that they heard the music and saw the floating colors in their dreams all through the night."

Mrs. Heline saw the Auroratone as an instrument of the Aquarian Age, named other hospitals where the wonderful films were being run, and was hopeful that they would bring the blessings of healing to the thousands of sick in America and elsewhere. But that was right after World War II, and now what has happened to Cecil Stokes and his mobile-color machine? Oblivion.

I first heard of the Auroratone in August, 1957 while talking to Larry Newhouse at "Questhaven", near Escondido, California. He remembered seeing an Auroratone concert in Hollywood about ten years earlier. I had been in Honolulu all that time. It was three years after that before I finally found someone who had actually known Cecil Stokes during that time and worked with him, and what a sad tale it was. He is dead now and apparently alcohol killed him.

This was the information I received from Marion Ver Hoven, a long-time BSR Associate. A professional musician herself, and interested in the possible therapeutic values of music and color, she became acquainted with Stokes while living in Long Beach years ago. She knew him when he was at the top, and on the downhill trail. Many is the time he came to her place after some "lost weekend" to sober up, get a few dollars, and get back on his feet. Money which he never repaid, by the way, and he promised her a "piece" of Auroratone, in his will, so he said. But the secret of his success with moving color he took to the grave with him; for if he did pass it on he certainly didn't give it to Marion; nor to anyone else as far as I can judge; for no one hears of Auroratone here

in Southern California anymore. Another of our BSRAssociates, Harold F. Kinney, actually worked with Stokes in his heyday, lecturing on the Auroratone and booking the films. He told me that Stokes had two buildings side by side in Hollywood. In one he produced the combination of moving color and sound, in the other he processed the color film. But ins spite of his close association with Stokes, Harold was never let in on how the moving color was actually produced.

COLOR, THE BRIDGE TO THE NEW AGE

All of these pioneers I have mentioned, and of course there are others, were working ahead of their time and paid the penalty one way or another of being too far ahead of the mob. It is my belief that only now as we enter the Space Age, and the Aquarian Age too, that color will come into its own as an art form, as an expression of the New Consciousness welling up within us. I think we'll need moving color to express the greater Light within us, and so whoever works with it in a positive way will find a general response from the public which was lacking only as long as ten years ago.

Side by side with this development is coming the use of odors, of incense and perfume, keyed to specific colors. Already here in Hollywood we have "Smellivision", a technique of filling the theater with odors characteristic of the various scenes in the movie as they unfold.

Perfumes run in octaves just as do notes of music; but this is important, the sense of smell reacts to far higher rates of vibration than do the ears and the eyes. This is why odors have a much more potent effect on the consciousness than do sounds and colors. Jangling noises and inharmonious colors can be born patiently for some time, but just let an unpleasant odor overwhelm you and you'll move! This is also why incense is or should be an important part of every magical ceremony, including the Celebration of the Eucharist. From time imemorial occultists have known that certain odors, the burning of certain gums or spices, helps to open up the psychic centers in the body. Magicians also claim that the gases released by the burning incense also furnish a vehicle through which the invoked invisible force or god can manifest. This is apoint which can be proven only by the experience of the operator, and magicians are notoriously close-mouthed about their operations.

INCENSE, THE BRIDGE TO THE OCCULT

Sound is lowest on the scale of vibration. There is a gap of some forty octaves of vibration for which we have no corresponding sense, until we begin to feel heat. The heat vibration continues to increase until we see a dull red; then the vibration begins to register on the eye as light, or color. The vibration continues on up the scale through the visible colors to violet. Shading off into what we call ultra-violet, the vibration is again lost to our senses for some fifty octaves going up the scale until a third sense comes into play, the sense of smell and the vibration registers as odor. Here the range is from the earthy, musky odors of the passions on up through the higher vibrations, the uplifting qualities of the incenses used in religious ceremonies. Then again there is a blank until we get into the Astral regions.

Cosmic mediums, those rare individuals who through concentration, purification and dedication have opened up their psychic faculties, say that every sound in the physical world evokes a corresponding color in the invisible worlds. They say that every physical color sounds a corresponding note in the invisible worlds. The only way you can verify this yourself, of course, is to follow a similar line of study, the study of the Mysteries, and the practice of the disciplines of which they are a part.

The two handbooks you should thoroughly study in this connection are obtainable from the Theosophical Society, Wheaton, Illinois or from your local Theosophical library. They are "Thought Forms" by Annie Besant and C.W. Leadbeater, and "Man and His Bodies" by C.W. Leadbeater. Along with these there are many other excellent books in the Theosophical Library, concerned with the relationship of the physical world with the invisible worlds. There is a tremendous body of literature available now to the student of the occult in the Western world. The German philosopher, Goethe, wrote extensively of his studies of color. In modern times Rudolph Steiner refers again and again to the occult and mystic significance of color in his writings. In her book "The Mystical Qabalah", Dion Fortune actually charts the colors of the higher planes of consciousness, and their relationship to each other, on the Tree of Life. This is a profound work which indicates that Western occultism has an honorable tradition going back through Europe, the Middle East, to Egypt and on back to Atlantean times. In the Kabala the modern student of metaphysics in America has his own Mystery tradition, created by Western men and women for the Western mind?

TRIANGLE RESEARCH

One American student of the Mysteries has pushed his research into the mathematical relationship of sound, color and odor to where he now has them charted. I don't know how accurate his data is, but it is available and it is a starting point for your own studies if you are interested. His name is Eldon Nichols. His incense, perfumes, color materials, music, mimeographed lectures, etc. are available from the Triangle Research Co., 317 Arch St., Greensburg, Pennsylvania. I've been using them in my own studies for a year now (1960-61) and find them of good quality. Marion Ver Hoven led me to him, by the way, and she has been working with sound and color for years. If you'd like to write to her about the use of sound and color in balancing your own life, her address is PO Box 805, Hesperia, California.

I learned from Nichols that commercial incense has benzoin in it as a binder. He says this is a poison and when the incense is burned this poisonous vapor is released along with the odor you want -- not so good. He claims his incense is shaped without the use of benzoin or any other binder and has only the pure substance in it. Thus if you want the aura of pure love around you, and light one of his pink cones, you get the subtle fragrance of rose and that's all; and on the astral plane you get the color of love, pink or light red. On Nichols' chart the fragrance of rose, in the lower harmonics of the sound range, corresponds to "C" on the chromatic scale.

TRIANGLE OCCULT INCENSE

<u>Color of Cone</u>	<u>Odor</u>	<u>Note</u>	<u>Color Effect</u>
Pink	Rose	C	Red
Deep Purple	Violet	D	Orange
Orange	Acacia	E	Yellow
Green	Pine	F#	Green
Blue Green	Pergalaria	G#	Blue
Violet Red	Lavender	A	Blue Violet
Red	Southernwood	B	Violet Red

Nichols sells an assorted pack of 28 cones of this incense for 60¢, two packs for \$1.00, plus 8¢ postage.

TRIANGLE OCCULT PERFUME

<u>Name</u>	<u>Odor</u>	<u>Note</u>	<u>Color Effect</u>
May Red	Rose	C	Red
Omor	Orange Flowers	D	Orange
Keyell	Lemon	E	Yellow
Thogre	Pine	F#	Green
Blue Eye	Bluebell	G#	Blue
Ra Bluviol	Special	A	Blue Violet

Nichols says these perfumes are a single fragrance only for occult and healing purposes. They are not a blend of fragrances, a "chord", as are the commercial fragrances, and are not to be worn on the street. He charges a \$1.25 a bottle for these, set of six for \$6, postage 18¢ per bottle.

In his mimeographed lecture, "The Magic of Incense and Perfume", Nichols goes intensively into the occult significance of these things and has several charts showing their relationship. Especially interesting for meditative work is his chart of chanting sounds, the note on which the vowel sound should be made, the color it evokes in the Astral body and surroundings, and the perfume or incense which corresponds to all this. For instance the universal Eastern chant of "Aum". Nichols says that if this is chanted on the musical note "D", the color evoked is orange, and the seven odors which will augment this if used in conjunction with your chant are: Vanilla, Clematis, Heliotrope, Violet, Almond, Bergomat, and Citronella.

For Westerners who want to chant the name of the Egyptian god Ra, if chanted on the musical note "A", the color evoked is blue-violet, and the odors to use are: New Mown Hay, (Coumarin) Tonquin Bean, Lavendar, Storax, Balsam of Peru, and Tolu.

I believe you can see now what a tremendous new world of understanding, of worship, of healing, of new beauty is opening up before us with the advent of this New Epoch here on the earth. The old problems of the Piscean Age require new solutions. New solutions mean new vibrations. As these notes and colors, and odors, vibrate throughout the planet, the outworn, outmoded institutions will be destroyed and new ones will take

their place. Oh, there will be a weeping, a wailing, a gnashing of teeth as the conservative and the fearful cling to the old, established ways of doing things; but the pressures of change cannot be resisted forever. The longer a person clings to the old security, the worse will be the shock when he does lose his grip. Better, far better is it to yield gracefully to the Aquarian tides and swim with them, and color, flowing, moving harmonious color will help you to do this. Consciously, deliberately choose colors which harmonize with your personality, which express your individuality, in your clothing, in your work, in your home. Then let this beauty and harmony go out from you to your surroundings to help remove the ugliness of which there is too much in the world today. The Aquarian Age must be an age of beauty. This can only come if Piscean ugliness is caused to disappear.

YOUR COLOR

One hint as to what your personal color might be is in your birth sign. You were born under one or the other of the Signs of the Zodiac. This is one of several charts in Corinne Heline's book, "Healing and Regeneration Through Color". This can be purchased from the New Age Press, 1544 Cerro Gordo St., Los Angeles 26, California for \$1.10.

<u>Sign</u>	<u>Color</u>	<u>Jewel</u>	<u>Metal</u>
Aries	Red	Ruby, Bloodstone, Red Jasper	Iron
Taurus	Yellow	Golden Topaz, Coral, Emerald	Copper
Gemini	Violet	Crystal, Carbuncle, Aquamarine	Mercury
Cancer	Green	Emerald, Moonstone	Silver
Leo	Orange	Ruby, Sardonyx, Amber	Gold
Virgo	Violet	Pink Jasper, Turquoise, Zircon	Mercury
Libra	Yellow	Opal, Diamond	Copper
Scorpio	Red	Agate, Garnet, Topaz	Iron
Sagittarius	Purple	Amethyst	Tin
Capricorn	Blue	Black & White Onyx, Beryl, Jet	Lead
Aquarius	Indigo	Blue Sapphire	Lead
Pisces	Indigo	Diamond, Jade	Tin

Mrs. Heline also includes charts of the Signs and the flowers and perfumes which are attributed to each. These again could be helpful in your metaphysical studies and meditations. In the chapter on Color Therapeutics she quotes a doctor who describes experiments with the effects of color on the insane.

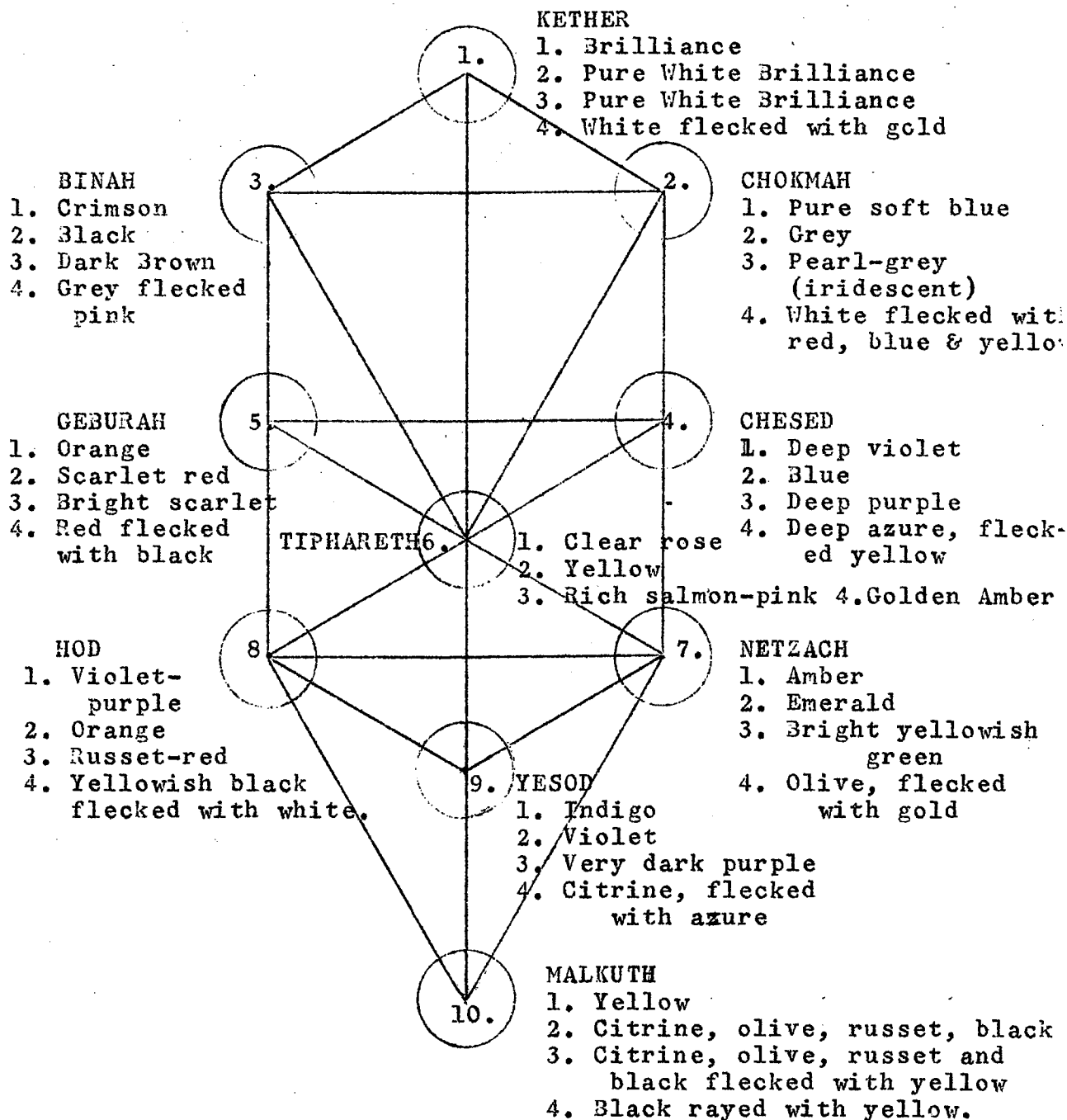
"In one of the French Insane Asylums not only the blue ray but others were tried, and the effect was very interesting -- when violent and maniacal patients were placed in rooms where the red ray predominated they became worse. If the patients were removed to a room where the blue ray predominated, they became calm and quiet."

All such experimental work indicates that for both the sick and the well, we will deliberately choose colors to create certain moods in our homes and offices. I see the time when every home will have as standard fixtures, colored lights which can be used singly or in combination to produce exactly the right mood for study, relaxation, games and parties,

healing and meditation, and worship. Once the invisible but very real colors of the higher worlds are known generally, and used consciously, the unfolding of the Divine within man will be speeded up. Dion Fortune has made a good beginning for us with the attribution of the colors on the Tree of Life, in each of the four worlds: 1. Spirit, 2. Mind, 3. Emotions, 4. Body, in each of the ten Sephiroth.

THE TREE OF LIFE

The Great Unmanifest



Actually there is a complete Tree in each of the four Worlds and it might have been simpler for you if I had drawn four separate Trees and shown the proper color for each Sephirah on each Tree. But if everything is done for you how are you going to develop the spiritual muscle necessary to stand upright in the present world crisis?

THE FOUR WORLDS

The four "worlds" of the Kabalist equate fairly directly with the seven planes or levels of consciousness from the Theosophical Cosmogony. As defined by Dion Fortune and MacGregor Mathers the four levels of creation are:

1. ATZILUTH, the Archetypal World, or World of Emanations; the Divine World.
2. BRIAH, the World of Creation, also called Khorsia, the World of Thrones.
3. YETZIRAH, the World of Formation and of Angels.
4. ASSIAH, the World of Action, the World of Matter.

By meditating upon or visualizing the color of the quality you wish to develop in yourself, this actually comes about, in time, according to the Kabalists. Each of the ten Sephiroth on the Tree of Life represents a force or power of Nature, of God; and the position of the Sephirah on the Tree indicates its relation to the other forces or Powers. To understand all this requires a lifetime of study and I give it here to indicate how far the study of colors can take you -- directly into the Invisible World if you are so inclined!

Much of the information now in print on the Tree of Life and the Kabala has been a jealously guarded secret for thousands of years but now is the time of Revelation, for those who run to read.

THE YOGA OF THE WEST

In the foreword to her book "The Mystical Qabalah" -- available for \$7.50 from the Society of the Inner Light, 38 Steele's Road, London NW3 - Dion Fortune writes, "The Tree of Life forms the ground plan of the Western Esoteric Tradition," and is the system which she used to train pupils in her School. It is regrettable that here in America few students of the occult even know that there is a Western Mystery Tradition.

Our destiny here in the Western world is to conquer the physical plane, to purify it, to lift it up. Miss Fortune says that the Adepts of our races "have evolved a Yoga technique of their own which is adapted to their special problems and peculiar needs. This technique is based upon the well-known but little understood Qabalah, the Wisdom of Israel."

She goes on to write, in the first chapter of her book, "It may be

asked why it is that the Western nations should go to the Hebrew culture for their mystical tradition? The answer to this question will be readily understood by those who are acquainted with the esoteric theory concerning races and sub-races. Everything must have a source. Cultures do not spring out of nothing. The seed-bearers of each new phase of culture must of necessity arise within the preceding culture. No one can deny that Judaism was the matrix of the European spiritual culture when they recall the fact that Jesus and Paul were both Jews. No race except the Jewish race could possibly have served as the stock upon which the new dispensation was to be grafted because no other race was monotheistic. Pantheism and polytheism had had their day and a new more spiritual culture was due. The Christian races owe their religion to the Jewish culture as surely as the Buddhist races of the East owe theirs to the Hindu culture."

The Kabala and the Tree of Life are not the property of the Hebrew rabbis nor did they create the system. Moses learned his Kabala in the Mystery Schools of Egypt and passed it on to those few of his people who were evolved enough to study it and use it. It is said that the Kabala is as old as mankind and was given to our earliest ancestors by the Archangel Metatron. Tradition has it that the Kabala was brought to Egypt from Atlantis. The priest-initiates of that fabled continent foresaw the great cataclysm which actually occurred in 9564 B.C. and arranged for the transfer of Adepts and certain sacred documents to Egypt long before the waters engulfed their homeland.

Dion Fortune makes no claim that her presentation of the Kabala is the same as that used by the pre-Christian rabbis in Israel, far from it. "The world has moved on since those days," she writes, "and we are under a new dispensation. But what was true in principle then will be true in principle now, and of value to us. The modern Qabalist is the heir of the ancient Qabalist, but he must re-interpret doctrine and re-formulate method in the light of the present dispensation if the heritage he has received is to be of any practical value to him."

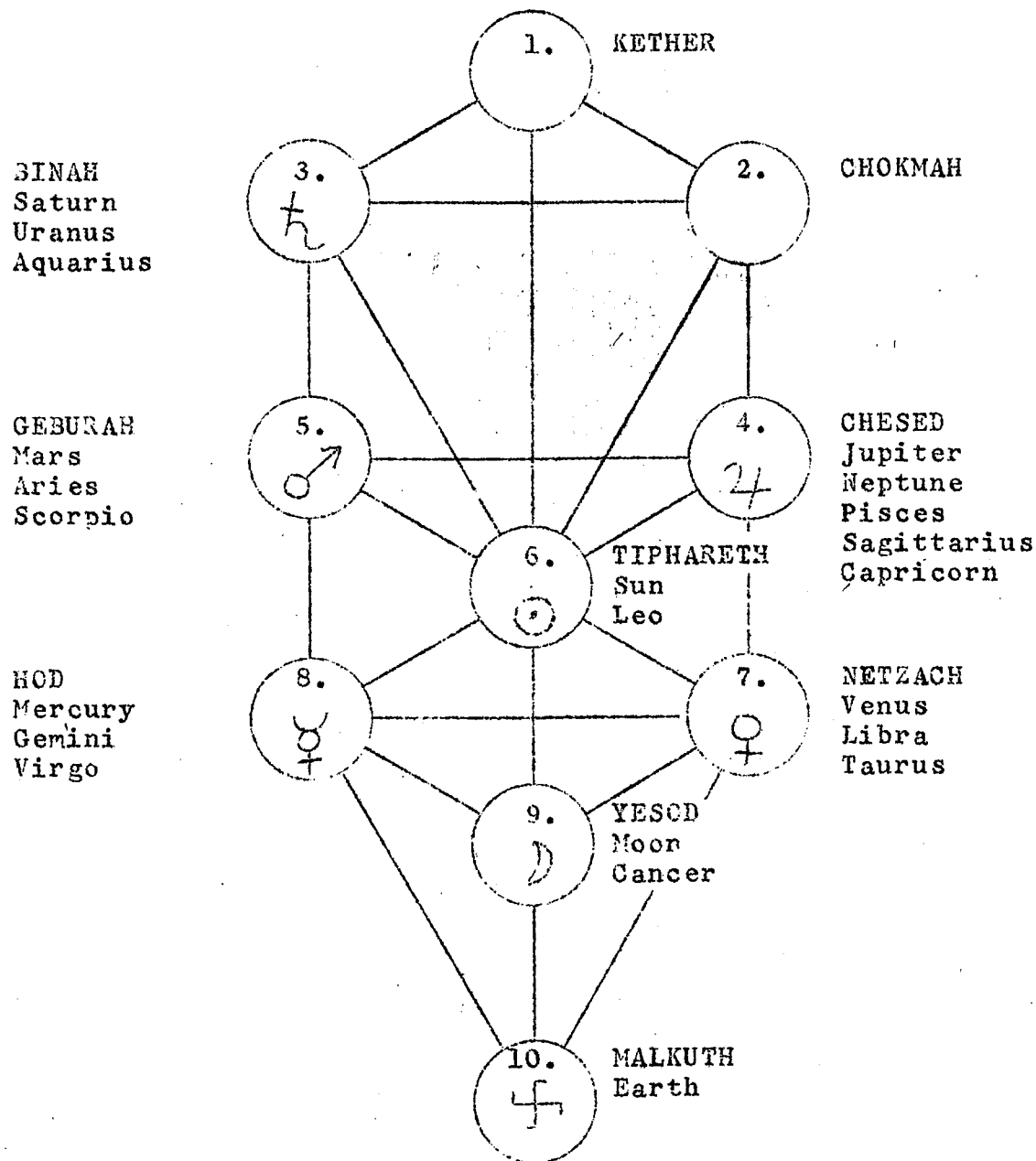
She urges us not to be hidebound by tradition. "A technique that is being actually practised is a growing thing, for the experience of each worker enriches it and becomes part of the common heritage."

My own studies in Kabalistic literature for the past five years have taught me that this is indeed a metaphysical system created by and designed for the Western mind, for the American; and I heartily recommend it to anyone seeking answers to the basic problems of existence. This is the way Dion Fortune puts it.

"The mysticism of Israel supplies the foundation of modern Western occultism. It forms the theoretical basis upon which all ceremonial is developed. Its famous glyph, the Tree of Life, is the best meditation symbol we possess because it is the most comprehensive."

With this system of correspondences at your finger tips, when the tides of the New Age surge through you, you are able to blend the uncorrelated forces within you and move forward with a minimum of friction.

Here we have the Tree of Life again. This time I have attributed the planets of the Solar system, the "mundane chakras", to the eight lower Sephirahs as given by Dion Fortune. This is the Tree as used in the lowest of the four worlds, Assiah. Kether and Chokmah are too immaterial to have planets. The attribution of the Signs of the Zodiac is taken from Max Heindel's Astrological Chart, obtainable from the Rosicrucian Fellowship, Oceanside, California.



To the serious student of metaphysics the value of this chart should be immediately apparent, as it shows him the relationship of his birth sign and planet to the other planets and Forces in the universe. Add to this the colors of the Sephiroth and the notes which can be sounded with those colors and he has a meditation tool which is of incalculable value in unfolding the higher consciousness of the New Age.

From the Chapter "THE USE AND POWER OF RITUAL" in Dion Fortune's book, "Esoteric Orders and Their Work".

"Color and sound play important parts in the operation of transmuting the forces of one plane into their correspondences on a lower and denser level. Their influence has its basis in the principles of the law of the Ratio of Vibration; this can best be explained by analogy. It is well known that many people associate colors with certain musical tones; it is also a proven fact that if sand be scattered on a disc and a violin bow drawn across its edge, causing it to vibrate, the sand will assume regular patterns consisting of geometrical forms; sound is a vibration of the air, of which the number of vibrations per second of any given note can be ascertained; light is a vibration of the ether of which the number of vibrations per second of any given color can also be ascertained, and it will be found that there is a mathematical relationship between the air-vibration of a sound and the ether-vibration of the color which it evokes in the consciousness of certain people of the more sensitive type. The latter will be a multiple of the former. Upon the subtler planes are many different types of force, each with its own vibration rhythm; if the rate of that rhythm can be discovered, and either its root or prime factors be ascertained, and sounds be formulated which have the vibration-rate of the several factors, and these be enunciated in sequence, they will evoke the complementary vibration in the subtle body which corresponds to the plane of the potency it is intended to evoke, just as the musical tone causes the color to which it bears a ratio to rise in consciousness. This is the rationale of the use of Sacred Names and Words of Power.

"And likewise with geometrical forms; certain composite influences have their correspondences in the intersecting lines of force which give rise to the regular figures of the sand patterns; upon a similar principle are constructed the Sacred Symbols which represent lines of force in the Unseen.

"All these influences are employed to construct a great thought-form in the group-mind of the Lodge, and into this thought-form are poured the potencies evoked by the Names of Power used in initiatory work, and these influences are focussed upon the candidate while he is in a state of exalted consciousness. This is the rationale of initiation.

"The candidate, while acting out the ritual with his physical body, should remember that he himself is but a symbol of the Divine Man he is made to represent, and he should follow out in consciousness the processes of the soul that are being enacted on the subtle planes."

* * *

THE HOLY GRAIL, SYMBOLIC BRIDGE TO THE NEW AGE

By Judith Crabb
Compiled from various sources
with the help of Riley Crabb.

One of our most important tasks today is building the bridge into the New Age. This includes all servers, initiates, adepts. Actually the bridge is between the old Piscean and the new Aquarian Age. This is pioneering work by small groups associated with the Mystery Schools. The pioneers belong to the Aquarian Age, the future, rather than the present. They are misfits, born out of their time. They are misunderstood and not well liked. To the conservative the Aquarian is a radical. He is dangerous to society, as it is. St. Paul of the New Testament had a word for them, these pioneers, "the abortions".

The Aquarian pioneers are here now, working. The bridge must be built between them and the people of the present day, the waning Piscean. The builders are the advanced Pisceans, those whose natural place is on the cusp between the two ages. These are the ones who are capable of understanding the Aquarian outlook, though their life training prevents them from living the Aquarian way. The advanced Piscean belongs to both epochs and yet to neither.

We need a universal symbol for the building of that bridge; that symbol is the Holy Grail. The Grail is an archetypal symbol linking together the many peoples of the West. The Grail is common to their history. Every western race and nation has its Grail legends. These go back to early Christian times. They are deep in the soul of the race. With its universal appeal the Grail can unify nations. People can rally around it because it is still a living legend in their hearts. It is a common bond between them.

THE FOUR FORMS OF THE HOLY GRAIL

The Grail legend is a myth or dramatic story of a universal need of everyone here in the Western world. There is a yearning in each human heart for the Holy Grail, in one of its four forms. In one of these forms it is known as Kerridwen's "Cauldron of Plenty", which never failed to furnish a feast. A second form of the Grail is the "Cup of the Last Supper", the sorrowful cup of the sacrifice. A third form could be the shining "Cup of Supreme Mystical Vision". A fourth form of the cup of the Grail could be the simple "Cup of Cold Water", and so the Grail is all things to all men. The building of the bridge is a spiritual drama.

Each of these four forms of the Grail has a body of myth and parable around it. Legend has it that the Cauldron of Kerridwen was originally in the Cavern world. King Arthur found it there and by violence took it from the elemental forces guarding it. He brought it to the surface where its limitless abundance could be available to all men. The story is that Arthur took the Cauldron to the highest mountain in Wales and

gave it to the care of the Celtic Isis, Kerridwen.

Her pot has something of the appearance of a witches' cauldron. It has three legs and a ring of mistletoe, but it is made of silver rather than of black iron. It is said that Kerridwen never allowed the fire to go out beneath her cauldron. Sometimes, after great battles, Kerridwen took her Cauldron of Plenty into the hall of heroes. There they caroused around it. They found in the cauldron all the food and drink their hearts could desire.

In this myth is the truth that the Grail answers or fulfills the elemental needs of the soul. Here is nothing of the higher vision or occult wisdom, just the beauty of nature given by the Earth Mother. There is deep significance to the rape from Hell, the taking of the cauldron by violence from deep in the earth, but this is only for initiates. This correlates with the fourth aspect of the Godhead.

THE LOVING-KINDNESS IN CHRISTIANITY

At a higher level the Grail represents human compassion when, as a cup of cold water, it is given to satisfy human need. Here it symbolizes universal charity and loving-kindness in Christianity.

At a higher level still the Grail represents the sacrificed man-god in the Cup of the Last Supper. He redeems the world by laying down his life. To a lesser degree the Cup of the Last Supper represents the unreserved dedication of the initiate. He also gives wholly of himself that the world can be saved.

Going one step higher in consciousness we have the Golden Grail. This represents Mystical Vision. The shining splendor of this glorious ideal is inspiration and guidance for the twice-born. Here we find the archetypal ideas for the Aquarian Age. The Golden Cup is filled with the wine of the New Age. Higher yet we have Crystal Cup of the pure water of the Spirit. This Grail is beyond thought and is known only to initiates.

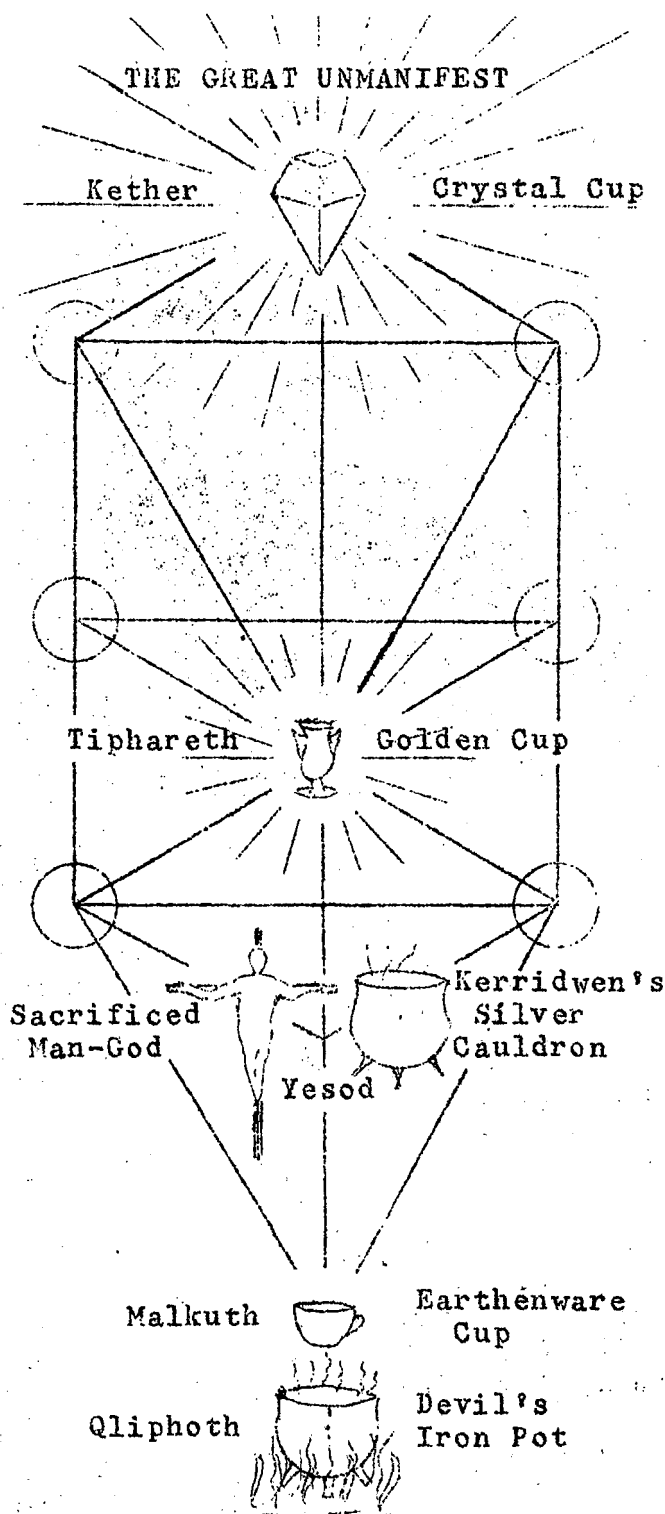
THE HOLY GRAIL MANIFEST, AND UNMANIFEST

So the Cup of the Grail has four aspects in manifestation and two unmanifest. Each has a significant color. Going up the scale the devil's working pot is of iron. Kerridwen's cauldron is of silver. The cup for cold water is earthenware. The Cup of the Last Supper is silver. The Mystical Grail is gold, and finally there is the Cup of Clear Crystal.

The devil's pot is black iron. This is a crucible for breaking up and melting down old forms into simpler elements. He purifies old material for the making of new things. Silver is the metal of the moon. So, Kerridwen's cauldron and the Cup of the Last Supper are of Astral silver. They represent the two aspects of the moon, the waxing and the waning. The Golden Cup is drunk by the Higher Self.

THE KABALISTIC GLYPH, THE TREE OF LIFE

In relating the various Grail symbols to the Tree, we put the black iron pot below Malkuth, in the earth, in the sphere of the Qliphoth.



Here all things are broken down to simpler elements, digested, and sent back up to the upper world as the raw material of existence. Most refractory elements are melted down in the black iron crucible. This is not evil but a center of unbalanced force. This is a sanitary center where the garbage of mankind and of nature is purified and made ready to be used again.

Malkuth is the earthen vessel containing the cold water of compassion. This is practical Christian charity.

The waxing moon of Kerridwen and the waning moon of the dying Christ are in Yesod. The Golden Cup of the Grail goes to Tiphareth, and the Crystal Cup to Kether. All the Grail symbols go on the Middle Pillar of the Tree of Life.

The Cup of the Grail, like Kerridwen's Cauldron, is all things to all men. The once-born, the average man, looks to the Grail for whatever he needs as it stands in its glory on the altar.

The twice-born, the initiate, sees in the Grail all of its aspects. Depending on need, he can choose to serve the Grail, ministering its bounty to those who look to him for help. He can also draw from the Grail inspiration, guidance and maintenance for his own needs.

So to one person the Grail is elemental nature mysticism. To another person the Cup of the Grail is comfort in his sorrow.

To the occultist the Grail is his symbol, his formulae of Power. Yet to another person the Holy Grail is the Vision Splendid!

* * *

MOVING COLOR CAN EXPAND CONSCIOUSNESS!

Mrs. Crabb and I proved this during our October, 1961 lecture trip back east as far as Chicago. (From our November, 1961 Journal)

COLOR, THE BRIDGE TO THE NEW AGE

We took the Colorobot along on this trip and gave color symphonies preceding some of the talks, and also gave the "Color, The Bridge To The New Age" talk in Chicago and Kansas City. It was Lucy Banes, mainstay of the Carmel-Monterey group who gave us a most interesting, personal experience with living color. It was during her career as a concert singer in New York City. While singing her focus of consciousness shifted to some etheric level. The audience before her dimmed, and there at the back of the hall appeared a huge, blank canvas. As she sang the melody each note appeared as a splotch of living color on the canvas, beautiful -- except for the places where tone production was not full, or her concentration wavered -- and then she produced a dull brown. Thus at the end of each song she had a tapestry of living color to indicate the quality of her production.

Associate Andrew Hardie, with whom we stayed in Santa Barbara, has introduced living color into his home with glass prisms, placed on the window sills to catch the sunlight. Throughout the day he and Mrs. Hardie thus have moving rainbows of living color blessing their home with celestial radiance. Andy gets the prisms from a local Surplus store. They are from World War II tank periscopes, from which he removes the metal frame and the mirror silver. He gave us one and now every sunlit afternoon we have the beauty of living color on our walls.

Our Kansas City talk was the first to awaken us to the potency of moving color, combined with music and perfume, and to its dangers! I open the talk with a short concert of two numbers, then a review of the development of moving color by Claude Bragdon, Thomas Wilfred, Cecil Stokes, Disney and others, and then a discussion of color as a manifestation of the spiritual worlds, with indications of our heightened consciousness of color as we move into the New Age. The talk concludes with a showing of slides of Thought Forms, Angelic beings from Hodson's "Kingdom of the Gods" and other related materials. This time, for the first time, I decided to add a closing "symphony" of moving color combined with a wonderful choral rendition of the Lord's Prayer by the Salt Lake Choir, and sprayed the air of the hall with Nichol's special "Ra Bluviol" perfume which, according to his chart, vibrates to the note "A" on the musical scale and gives the color of blue-violet on the Inner Planes.

This combination was more potent than I expected. When I rose to close off the meeting my throat area was so choked up I couldn't speak. Paul Wheeler sensed the difficulty and moved in quietly to conclude with a thoughtful prayer. In a few moments I was back to normal, I thought.

This wasn't the end of the matter for Judy and me. After we retired that night in our second-floor bedroom at the Wheeler's -- and we were tired at this mid-point in the trip -- I found myself slipping over the borderline in full consciousness! I wanted to get to sleep and to rest. Spontaneous psychic experiences of this type are very rare with me; nor

nor are they particularly welcome; any psychic travelling I do must be done at times and places of my own choosing. The evening's work with and talk on color had opened up some astral travel center, that was for sure. A half dozen times at least I drifted off into dreamland, only to find myself fully conscious and awake in strange surroundings, hearing strange sounds, glimpsing odd shapes and lights -- not in color -- which were utterly confusing and senseless. I suppose I was awake in the memory store rooms of my own emotional body, with my astral eyes and ears still unconditioned to this strange, new world. Finally, thank fully, the oblivion necessary to bodily rest came.

Mrs. Crabb also found herself still reacting to the moving color of the evening program when she tried to sleep. To her it seemed as though the pores of her skin and the tissues of her body had opened up like a sponge the glowing, living colors were moving through, in and around her. This condition gradually changed to a less pleasant one, darker, in which she became aware of shapes moving around within this expanded field of consciousness. Some of these shapes had ugly, half-animal faces. They reminded her of disagreeable experiences of her childhood. Experiences which she had long ago put away and forgotten. She wanted to rise out of this condition; for above and beyond the gloom she could see a beautiful world of light and pastel colors, and peaceful, but her struggle to reach it only brought her to full, physical wakefulness beside me in bed. Then she went into normal sleep.

There is no doubt that many modern artists, the impressionists, the cubists, are allowing themselves to drift across this borderline of consciousness; and there is also no doubt in my mind that they are painting their own subconscious beasts, the "dwellers on the threshold" in their own Astral bodies. If the artist is truly inspired and pushes on to higher levels of consciousness he will glimpse the forms and the radiant colors of the Inner Planes and express them in his painting.

Art, if it is in tune with the times, will express the breakthrough into the New Age. The addition of another dimension of consciousness to mankind -- and that is what the Space Age will do -- will reveal first the hidden ugliness of the Astral worlds around us, and then the beauties of the Worlds beyond that. But first must come the revelation and the purging.

This change of consciousness through color is more fully discussed in the 18-page, illustrated mimeo brochure of my talk, "Color, the Bridge to the New Age", which can be obtained here at Headquarters for 50¢.

In discussing our Kansas City experience of Oct. 17th, several things about the use of moving color became more clear to Judy and me. We wondered why our own attempts to visualize color, mentally, had not had this powerful effect upon us. We realized now we were protected, by the limitations of our power of concentration. But with the Colorobot we could re-create the moving colors of the Inner Planes objectively, on the screen before our physical eyes, and relax in a passive state at the same time. For most people living the worldly life of these

times this can be a dangerous procedure. An objective glimpse of their own vices and passions could bring on shock, even insanity and obsession. Now we knew why Cecil Stokes, discoverer and builder of the "Auroratone", had died an alcoholic. Working day after day in his Hollywood laboratory creating moving color, watching it, combining it with good music to produce the wonderful sound-and-color films he offered the world, Stokes was constantly stimulating and opening his psychic centers, but he had or used no occult science to protect him from the dangers of his work. If he did he wasn't successful with his ceremony and discipline!

This experience with moving color emphasizes why a genuine Mystery School will insist that the beginner work on concentration, purification and discipline before all else -- for his own protection!

NEW COLORS IN THE SPACE AGE

Back in 1957 LtCol David Simons, USAF, made a high altitude balloon flight over Minnesota and the Dakotas, reaching an altitude of 102,000 feet, a record at that time. Before the flight Dr. Stakutis of the Air Force Cambridge Research Center gave Simons a finely graded chart of all the known colors, to help the Colonel identify the colors of the earth's outer atmosphere. But there was one strange, blue-purple color there which couldn't be found on the chart. Simons also found that "well above the haze layer and close to the curtain of darkness above was a procession of paper-thin sharp bands of yellow-brown etched against the deepening blue of the sky." And then when the sunset came at that incredibly high, cold altitude "the changing sunlight majestically shifted its colors through the atmosphere, deepening here to a fiery red, fading there to a salmon pink, then a pale yellow. Above the slowly changing colors was a layer of blue so clear -- polished bright and clean."

PROHIBITIVE COST OF COLOR CARTOONS

The reason why Walt Disney hasn't produced any more "Fantasias" is cost, apparently. He was interviewed by columnist Art Buchwald while visiting Paris in 1961, and told Art that he was producing more regular movies because "we can produce a good film in about seven or eight months. It takes three years to produce a color cartoon feature!"

If you yearn for moving, abstract form and color as I do, this means that you'll have to produce your own, at home; as I am doing with the Colorobot. Plans for the Colorobot as a do-it-yourself project were originally published in the December Science and Mechanics Magazine 1960. Perhaps you can find a second-hand copy in a used magazine store or write to the publisher for a copy. If you can't find a set of plans in this way write to the inventor of the Colorobot, Maurice Wetzel, perhaps he can help you. His address is: Colorobot Electronics, PO Box 3576, Merchandise Mart, Chicago 54, Illinois. Parts and material costs come to about \$30. The commercial version of the Colorobot sells for \$385. I look forward to the day when a miniaturized mobile color projector for home use will be on the market, of about the same size and cost as a table-model radio.

* * *

LUMIA. THE ART OF LIGHT

Associate Louise Bane, visiting in New York, has sent us two items on the mobile color work of Thomas Wilfred, inventor of the "Clavilux".

STUDY IN DEPTH, OPUS 152

"A completely new art form, called Lumia, has been created for the reception room of Clairol's New York offices, 666 Fifth Avenue, by Mr. Thomas Wilfred. Moving colors are projected on a 10-foot screen to give the illusion of an abstract painting being created in space, as the tints and shapes swirl through a pre-determined series of patterns. The vivid colors, slowly moving across and through the screen in combination with more delicate hues, create an unusual visual experience which may be watched for seconds, minutes or hours. The procession of color constellations is set to run for one year, 34 weeks, 22 hours and 10 minutes, and then start all over again, and exactly repeat the composition.

"The 'light mobile' is called Study In Depth, Opus 152. Mr. Wilfred previously created 151 compositions. These other works are in the Museum of Modern Art, Metropolitan Museum of Art, San Francisco Museum and many in private collections. The Clairol Lumia composition is the largest, will run the longest, and is the first in an office."

ASPIRATION, OPUS 145 - A recorded Lumia composition, 1955, gift of Mr. and Mrs. Julius Stulman to The Museum of Modern Art, 11 West 53rd St., New York 19, N.Y.

"Lumia, the art of light, was developed by Thomas Wilfred who experimented for many years during the first quarter of a century. In 1921 he completed his 'clavilux', an instrument consisting of a number of powerful projectors with an organ-like keyboard controlling the form, color, and motion projected on a large white screen. In 1922, in New York, Wilfred performed his first lumia recital on the clavilux, and for 20 years thereafter he gave clavilux recitals throughout the United States, Canada, and Europe. In 1930 he founded the Art Institute of Light for the study and further development of this new medium. The institute maintained laboratories and a recital hall in New York until the war years.

"Thomas Wilfred continues his work in lumia, creating new compositions and recording them for automatic repetition in instruments such as 'Aspiration' as shown at the Museum of Modern Art. The artist describes this work as a theme with 397 variations. The form and color cycles are of different duration. Thus, every time the form cycle repeats, it does so with a different color treatment -- a near-coincidence every two hours and 32 minutes. The entire composition has a duration of 42 hours, 14 minutes, 11 seconds.

"Of Lumia, the art of light, Mr. Wilfred says:

"Man has built with stone, carved with marble, painted with ground pigments, plucked strings, blown through reeds, sung, danced, written and spoken. Thus our seven fine arts have grown along with our civilization. Their tools and media were both simple and close at hand. One medium, however, defied man's harnessing attempts: Light, the greatest natural force our senses can grasp, the source and maintainer of all life and growth.

'But with the advent of electricity a way opened up, and now a great new epic begins in esthetics. An eighth major art form has been born to join the accepted seven, the art of light. It has been named Lumia. Here light is the artist's sole medium of expression. He must mold it by optical means, almost as a sculptor models in clay. He must add color and finally motion to his creation.

'Motion, the time dimension, demands that he must be a choreographer in-space, a dancer-by-proxy whose body is weightless and may assume any desired shape. This he accomplishes by manipulating sliding form, color, and motion keys on the organ-like console of a clavilux instrument. A special notation system is used. The keys actuate optical combinations in a battery of powerful projections, the result showing on a large white screen.

'The lumia composer may also record his works for automatic repetition in self-contained cabinets resembling television sets. The artists's aim is to transform the screen into a large window looking out on infinite space, an imaginary stage of astronomical dimensions, and to perform on this stage a silent visual music of form, color and motion.'

"Further information can be obtained from Thomas Wilfred at West Nyack, New York."

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SEEING WFAA RADIO IN COLOR

Associate Rose Hiett sends us a Dallas, Texas newsclip telling of how Radio Station WFAA converted its broadcast into moving color in April. "An electronic process which transforms musical notes into impulses of changing colors made its bow in Wynnewood Village. The new process, developed by Mobilcolor, Inc., of New York, is controlled from an electronic console. Musical notes and loudness of music dictates to the console impulses which are sent to lights focused on a giant screen. Dallas' first demonstration of this type will be located in Wynnewood near Volks each evening through Easter."

Associate Dave Pickett reports that the May/1962 issue of "Electronics World" has an excellent article on color mechanics, organ, etc. And for your reference file on color try to get hold of a copy of Francis Belle's fascinating article on the color researches of Dr. Edwin Land of Polaroid Camera, "An Astonishing New Theory of Color", in Fortune Magazine for May 1959. Dr. Land's work has smashed Isaac Newton's basic color theories all to smithereens.

THE PLANETS, THE DAYS OF THE
WEEK AND THEIR CORRESPONDING
COLOURS AND METALS

From Vol. III of H.P. Blavatsky's "Secret Doctrine".

In the accompanying diagram the days of the week do not stand in their usual order, though they are placed in their correct sequence as determined by the order of the colors in the solar spectrum and the corresponding colors of their ruling planets. The fault of the confusion in the order of the days revealed by this comparison lies at the door of the early Christians. Adopting from the Jews their lunar months, they tried to blend them with the solar planets, and so made a mess of it; for the order of the days of the week as it now stands does not follow the order of the planets.

Now the Ancients arranged the planets in the following order: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn, counting the Sun as a planet for exoteric purposes. Again, the Egyptians and Indians, the two oldest nations, divided their day into four parts, each of which was under the protection and rule of a planet. In course of time each day came to be called by the name of that planet which ruled its first portion -- the morning. Now, when they arranged their week, the Christians proceeded as follows: they wanted to make the day of the Sun, or Sunday, the seventh; so they named the days of the week by taking every fourth planet in turn: e.g., beginning with the Moon (Monday) they counted thus: Moon, Mercury, Venus, Sun, Mars; thus Tuesday, the day whose first portion was ruled by Mars, became the second day of the week, and so on. It should be remembered also that the Moon, like the Sun, is a substitute for a secret planet.

The present division of the solar year was made several centuries later than the beginning of our era; and our week is not that of the Ancients and the Occultists. The septenary divisions of the four parts of the lunar phases is as old as the world, and originated with the people who reckoned time by the lunar months. The Hebrews never used it; for they counted only the seventh day, the Sabbath; though the second chapter of Genesis seems to speak of it. Till the days of the Caesars there is no trace of a week of seven days among any nation save the Hindus. From India it passed to the Arabs, and reached Europe with Christianity. The Roman week consisted of eight days, and the Athenian of ten. Thus one of the numberless contradictions and fallacies of Christendom is the adoption of the Indian septenary week of the lunar reckoning, and the preservation at the same time of the mythological names of the planets. Nor do modern Astrologers give the correspondences of the days and planets and their colors correctly; and while Occultists can give good reasons for every detail of their own tables of colors, etc., it is doubtful whether the Astrologers can do the same.

The chart is from page 455 of the 1897 edition of "Secret Doctrine".

NUMBERS	METALS	PLANETS	HUMAN PRINCIPLES	DAYS OF THE WEEK	COLORS	SOUNDS
1 & 10	Iron	Mars	Kama Rupa or Animal Passions	Tuesday	Red	Do
2	Gold	Sun	Prana or Jiva, Life	Sunday	Orange	Re
3	Mercury	Mercury	Buddhi or Spiritual Soul	Wednes- day	Yellow	Mi
4	Lead	Saturn	Kama Manas Lower Mind	Satur- day	Green	Fa
5	Tin	Jupiter	Auric Envelope	Thursday	Blue	Sol
6	Copper	Venus	Manas, Higher Mind	Friday	Indigo or Dark Blue	La
7	Silver	Moon	Linga Sha- rira or Astral Double	Monday	Violet	Ti

CHART OF THE SEASONS, QUARTERS OF THE DAY, COMPASS POINTS & ELEMENTS

Spring	Summer	Autumn	Winter
Morning	Noon	Evening	Night
Youth	Adolescence	Manhood	Age
Fire	Air	Water	Earth
East	South	West	North

You will look in vain for the First Principle in Blavatsky's chart of the planets and corresponding colors, etc., above. Of the Monad, the Atman, the Cosmic Atom, the Divine Spark, Blavatsky writes: "Atman is no Number and corresponds to no visible Planet, for it proceeds from the Spiritual Sun; nor does it bear any relation either to Sound, color or the rest, for it includes them all. As the Human Principles have no numbers, per se, but only correspond to Numbers, Sounds, Colors, etc., they are not enumerated here in the order used for exoteric purposes."

She says that Buddhi, under No. 3, is the "Atmic Ray or vehicle of Atma".

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